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TO CORRESPONDENTS.

The Spring Number of THE MIRROR will be published on Tuesday, April 27, and bear date of May 1. As it will be necessary to go to press earlier than usual on that date, correspondents are required to mail their regular letters therefor at least twenty-four hours in advance of the customary time. Correspondents who have not already responded with reference to the Spring Number should at once forward the information required of them.

A LEGISLATIVE FOLLY.

THE pendency in the New York State Legislature of two bills "prohibiting the production of immoral plays" developed a pertinent query in the Assembly last week, and naturally may give rise to many other questions.

The two bills, fathered by Assemblyman MURPHY, came up in the order of final passage and were instantly objected to by Assemblyman EAGLETON, who said: "I should like to have Mr. MURPHY say what is an immoral play." The bills were put over to give Mr. MURPHY an opportunity to fortify himself so that he could define a play of the sort sought to be prohibited.

This ominous censorship by legislation is but another of the many impracticable plans devised by ingenious persons, who imagine they have specific remedies for stage evils. The Washington Post recently ruminated editorially on this subject and what it had to say is worth pondering. Says the Post:

A censor of plays in free America! The thing does not sound congruous. But who will do the censoring? The Federal Government? Its paternal powers, elastic though they be, can hardly stretch so far. Or the States? Then, since each of the forty-six States must have a different censor, there will be forty-six different standards of stage morality, and it will be a play as lucky as it must be innocuous which can get past them all. A play regarded as pure in one State will be accounted purulent in another, and it will be prevented from seeing Sappho in New York because of its indelicacy, he may, perchance, go across to Jersey and enjoy it as a great moral lesson. And who will be the censors? Will there be a jury of them, all of whom must agree upon a verdict? Or will it take a majority vote to condemn the morality of a theatrical presentation? May not then a minority have as good judgment upon morals as a majority? Is a moral standard one of the things which can be decided by numbers? Out of what

profession, trade, or creed shall the censor be chosen? If selected from the ranks of the religious, only those plays will pass the censorship which to the religious are lush as milk and water and as intoxicating. Shall a philosopher choose and give what he likes to the people on their stage, or shall the poet, priest, sage or artisan say what is good for the ears of his brothers to hear and what is delicate for the eyes of his brothers to see?

No clearer exposition of the folly of censorship than the foregoing has been evolved. Public opinion—not individual opinion—is the safeguard of public morality as anything in the theatre or elsewhere may affect that morality. And there are plenty of laws already on the books to back up public opinion.

DEMAND FOR THE PRACTICAL.

ENGLAND has awakened to a demand for the practical in the theatre that has been apparent in this country for some time. It is possible that the poetic and the romantic may still have place on the stage in certain circumstances, but the trend to-day is for the treatment of subjects of contemporaneous human interest in plays.

To say that the poetic and the romantic will not be banished from the theatre is to imply that genius will be heard now, as always, with liberty to choose its own subjects; but nothing short of genius, it would seem, can hope to vary the demand for the practical and the immediately momentous that moves the public and inspires the dramatist to-day.

A glance at the plays most successful in New York this season will convince the observer of the truth of this statement. The public is keen for transcripts from life as it is affected by political, industrial, social and moral conditions, and it is safe to say that the writing of plays on these premises has but begun. The success in England of a play denoting a national danger has awakened that public to the imposition of a new condition upon playwrights. That particular play, appealing only to the environment, yet its influence has led the English public to demand of those who make its plays that they shall henceforth deal with questions and subjects directly and vitally interesting to humanity of the time.

A lesson, by the way, is thus conveyed to those who habitually scout the influence of the theatre in any serious direction. The fact is that the influence of the theatre has been demonstrated in these premises as never before. And as for the public demand for—or the public acceptance of—plays written to show public needs, or to illustrate political or corporate abuses, or to point a moral from certain social conditions, it promises wonderfully for the stage, as keen minds may discover a multitude of subjects fit for play treatment in prevailing conditions, and the theatre should thrive thereon while enforcing common benefits.

DRAMATISTS ELECT OFFICERS.

At a meeting last Tuesday of the Society of American Dramatists and Composers, the organization elected permanent officers and a Board of Directors. Augustus Thomas was elected president and Joseph Grismer treasurer. The directors are Augustus Thomas, Charles Klein, J. I. C. Clark, Martha M. Connelley, Margaret Mayo, Eugene Walter, Rida Johnson Young, Joseph Grismer, and Victor Herbert. The Executive Committee is composed of Mr. Thomas, ex-officio, Eugene W. Presbury, George Broadhurst, Charles Klein, Edwin Milton Royle, and Martha M. Connelley.

CONSTANCE CRAWLEY COMING EAST.

The name of Constance Crawley should be added to those of Bernhardt, Maude Adams, and Norman Hackett as having played in the Greek Theatre at Berkeley, Cal. Miss Crawley gave several Shakespearean performances, there in 1906. Next season Miss Crawley is to appear in the East in Oscar Wilde's A Question of Morals. Mr. Maude will be her leading man, and her tour will be under the management of Al. W. Cross. Before this tour begins, however, she will appear in Chicago, under the auspices of Chicago University, in Shakespearean plays.

AN ORIENTAL DRAMA.

An original two-act drama in Oriental costumes, entitled Zeida, written by Virgilio Gabrielli, will be produced for the first time in New York under the personal direction of Mr. Gabrielli, by a cast of amateurs on April 22 at the Amsterdam Opera House, West Forty-fourth Street. The scenery has been specially painted by an Italian artist, and gorgeous Oriental native costumes will be worn by the performers. It is expected that the Turkish and Italian consuls will attend the performance.

LEGACY TO ACTORS' FUND.

By the will of Martha A. Pennoyer, an actress once identified with the old Boston Theatre Stock company and associated, too, with Madame Modjeska and other famous players of her day, the Actors' Fund of America will receive, it is reported, a bequest of \$25,000. Miss Pennoyer, or Mrs. M. A. Brizze, her name in private life, died in Boston a fortnight ago at the age of seventy-eight.

THE ACTORS' CHILD LEAGUE.

The concert children of the Actors' Child League, who have been on a ten weeks' tour of Florida, returned to New York on April 4, after a successful season. On the afternoon of April 5 Grace and Erwin Schneider gave a party for the other children members of the League. Last Wednesday twelve of the children were guests of the management of the Hippodrome.

PLAZA BOOKING CANCELLED.

The engagement of Barthe Gelland in The Return of Eve at the Plaza Theatre was canceled last week on account of uncertainty as to contracts. Mr. Gelland has been unable to deliver the theatre to the Shuberts at this time, and hence the Shubert bookings have been canceled for the present.

THE MATINEE GIRL.

SHE RECORDS CHARACTERISTICS OF PLAYERS IN STAGE AND OTHER ENVIRONMENTS.

A Fading Tribute to Clara Morris from Ella Wheeler Wilcox—Divorce a Subject Inured to the Twain Concerned—The Demosmer of a Player at a Tea—Hal Goodwin's Birthday Rejoinder.

THESE stanzas, among the lines written in tribute to Clara Morris, by Ella Wheeler Wilcox, poignantly picture the gradual disintegration of an actress' powers:

She touched the strings in a master fashion,
She uttered the cry of a world in pain;
Its long hid sorrow, its post-up passion
She gave to the winds in a vibrant strain.
For oh! the heart of her,
That was the art of her;
Great with the feeling that makes men kin;
Art unapproachable,
Art all uncatchable;
Fragrance and flame, from the spirit within.
The earth turns ever an ear unheeding
To the sorrow of art, as it cries "Reverend!"
And she played on the harp till her hands were
bleeding.
While loud grew the clamor, for more, and more,
She knew the trend of it;
She knew the end of it;
Men heard the music, and men felt the thrill.
Roused to the altar
Of Art, could she falter?
Then came a silence—the music was still.

Divorce, like marriage, are subjects sacred to the twin concerned. Common sense and heart culture are displayed by avoiding discussion of those of others and by looking exclusively after our own.

Occasionally, though, the circumstances of our neighbors' marital goings and comings are unique and break imposed silence. A divorce of two American stars was marked by a coincidence unparalleled in all the heart lore I have conned.

The match seemed to be an ideal one. The pair were Cupid's favorites. Never, it seemed, was marriage more auspicious, in every sense more complete. After two years of undisturbed happiness, the Thompson destinies caused a brief separation. The wife was to go abroad. The husband must finish his tour in the States. At this juncture he sent her a ring, a simple narrow band with a quaint stone. It was the inscription that made it precious to the wife. Inside the hoop of gold was traced "Mirrah," and the meaning, "God watch between thee and me while we are parted one from the other."

In the years that followed estrangement threw a first faint shadow, then a deeper one, and in time it became substance. The wife sued for divorce. By telephone she told me the step had been taken, that decisive one which gives to the public the truth known formerly to friends.

Hanging up the receiver she went back with a little sigh and the least trembling of a brave lip to her packing for flight—flight from the home and its memories that tormented, flight from herself, flight from the past.

A cry startled her maid. The wife lifted from a drawer a ring with a quaint stone in an old-fashioned setting. She stared at an inscription within the loop. She was pale. Her lip quivered.

"Where did you find this ring?"
The maid stared at it. "I never saw it before, madam."

"But I—where could it have been? I haven't seen it for ten years—who could have placed it here?"

No one answered. No one knew. It will remain always a household mystery.

"Why should it be found now—it seems as though it came to me—as though he—"

There was no answer to her half-formed questions. Out of the silence came no message, none but the inscription deeply cut into the old ring. "God watch between thee and me while we are parted one from the other."

To another woman principal in a divorce drama came with the fresh copy of her hour-old decree memory of her father's words on her wedding day. "My poor girl! You have married a genius, but not a man."

I saw Edmund Breece at a tea last week. It was one of several functions at which the crabbled, kindly old lawyer of The Third Degree has starred within a fortnight. Mr. Breece is becoming a social favorite. He handles a tescup without profanity and keeps his feet free from the ground incumbrance of a Directors gown. Moreover, he smiles without looking as though it hurt him. He listens to chatter-chatter with a semblance of interest. And he wears a sewer in his buttonhole without looking foolish. From which we may conclude that he will become immensely popular in society.

But as I watched him doing a dance to disengage himself from a blue califon train I suspected him of reciting Charles Lamb's impromptu lines as he peered into the window of a house to whose festivities he had been bidden but which he had declined:

"A party in a parlor,
Silence and a d-d-n."

One Waldrop, who played the pedantic miss in Paid in Full and later played a candid and humorless maiden in The Chaperon, is an interesting little actress with one grave fault. She can never remember when to "change."

"I was nearly fired from the Alcazar for forgetting to change," she says with the old-eyed gravity that is so titillating in The Chaperon. It was this same propensity that caused one of the laughs in The Chaperon. At the dress rehearsal Miss Waldrop was again in disgrace. "Gracious!" she shrieked. "Is that my cue? I thought this was where I was to change." She came forth in dishabille, disconcerting and this side of being actually shocking.

Miss Elliott looked, laughed, decided. "Come right on as you are, please. We will keep that business," she said. "It is funny." Which was what the audience thought of the mad-eyed maiden who came on the stage struggling into a shirtwaist to button which she gave a general invitation.

Louise Muldener, of The Melting Pot, has illuminative memories of Booth and Barrett, and other dramatic giants. She expects to embody those memories in a book. The good book of memoirs is a treasure spot in a library. Good memoirs are those which shed human sidelights. Chronology is the skeleton. Reminiscences of the sort that are worth while are the fleshly, intimate wrappings that imagination and clever interpretation wrap about it. Miss Muldener, many have said to me, possesses these, and will render a book that will charm swiftly away an evening at the fireside.

Vivian Holt is a startling smaller and feminine edition of her father, Edwin Holt, who made an oath classic in The College Widow, and has been playing the Mayor in The Mayor and the Manicure. She should have been named Edwin or Edwina.

Miss Holt, while pursuing the studies that may lead her to grand opera, will join her father in vaudeville.

N. C. Goodwin, accepting the congratulations of Lamb after Lamb on his last birthday said: "The years have a rude way of crowding on a fellow, but I find compensation in this: Every day I have lived."

THE MATINEE GIRL.

PERSONAL.

Photo Baker, Columbia, O.

KRAIL.—Clare Krail having closed her season as Ruth Jordan in The Great Divide has gone to her home for a fortnight's rest. Miss Krail has made a fine record the past season, and everywhere has been asked to return. She has taken two plays with her to read and consider for her starring tour next year. The height of her present ambition is to play Cleopatra, and by a singular coincidence many good critics who have conversed with her or seen her act have suggested the role for her. It is not improbable that she will produce it within two years, giving it a great spectacular production and as a result of concentrated study and thought.

NORTHROP.—H. B. Northrop, playing the leading role in Girls, was the guest of Senator Hartman in the Senatorial Chamber at Sacramento, Cal., on March 18. Mr. Northrop witnessed the final defeat of the anti-Japanese bill.

MCINTOSH.—Burr McIntosh has been engaged to play the title-role in the Chicago production of A Gentleman from Mississippi.

WORTHING.—Next season Frank Worthing will be starred in a new play called The Doctor, by C. N. Barrett, of Cincinnati. He will remain in A Woman's Way until the end of the run of that play.

SCHIFF.—Fritz Schiff and her husband, John Fox, Jr., spent Holy Week at Hot Springs, Va.

BARRYMORE.—Ethel Barrymore (Mrs. Russell Griswold Colt) and Mr. Colt spent Holy Week in New York city.

WALTER.—Eugene Walter has made a contract with Waggoners and Kemper to write a play for them for production next January.

DEAN.—Julia Dean, who has been playing Emma Brooks in Paid in Full, will go to Washington as leading woman in the stock company at the Columbia Theatre.

CARUSO.—Enrico Caruso has been ordered by his physicians to take a long rest, and he will not sing again for several months.

JONES.—Henry Arthur Jones has completed a new scenic play, which will be produced in New York next fall.

SEMON.—Mr. and Mrs. S. H. Semon, of New York and New Rochelle, celebrated the fiftieth anniversary of their wedding on April 6, at the residence of Mr. Semon's niece, Mrs. S. F. Stiner, No. 415 Central Park West. An informal reception was attended by children, grandchildren, other relatives and friends. Mr. Semon was for thirty-five years contracting agent for Adam Forepaugh, Barnum and Bailey, and Buffalo Bill, retiring this season.

CURRENT AMUSEMENTS.

Week ending April 17.

ACADEMY OF MUSIC—Robert Mantell in Julius Caesar—10 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—10 times.
BROADWAY—John S. Brown—1st week—1 to 8 times.
BUJOU—A Gentleman from Mississippi—2nd week—20 to 25 times.
BLANKET—Vaudeville.
BROADWAY—Burns-Johnson Moving Pictures.
CASINO—James T. Powers in Havana—10th week—71 to 75 times.
CIRCLE—The Queen of the Moulin Rouge—10th week—140 to 150 times.
COLONIAL—Vaudeville.
CRITERION—An Englishman's Home—4th week—25 to 32 times.
DAILY'S—S. H. Sothern in Richelieu—7th time; Lord Dundreary—7th time; If I Were King—5 times.
EMPIRE—Maude Adams in What Every Woman Knows—17th week—125 to 135 times.
GAIETY—J. E. Dodson in The House Next Door—1st week—1 to 8 times.
GARDEN—Closed April 10.
GARFIELD—The Happy Marriage—1st week—1 to 8 times.
GERMAN (Irving Place)—Gretchen—3d week—13 to 15 times.
GERMAN (50th Street)—The Mouse Trap Pedler—7th week—10 to 12 times.
GRAND OPERA HOUSE—Paid in Full—313 times, plus 9 to 15 times.
GRAND STREET—Stock co. in The Great White Diamond.
HACKETT—Grace George in A Woman's Way—8th week—27 to 32 times.
HERALD SQUARE—Jefferson De Angelo in The Beauty Spot—1st week—3 to 9 times.
HIPPODROME—Sporting Days and Battle in the Sky—2d week.
HUDSON—The Third Degree—11th week—83 to 90 times.
HURDIT and SEAMON'S MUSIC HALL—Bon Ton Burlesques.
KEENEY—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S TENTH STREET—Vaudeville.
KNICKBOCKER—Kate Janis in The Fair Co-Ed—11th week—75 to 85 times.
LIBERTY—Robert Hillard in A Fool There Was—4th week—25 to 30 times.
LONDON—Yankee Doodle Girls Burlesques.
LYCEUM—Kessner Robson in The Dawn of a To-Morrow—11th week—90 to 97 times.
LYRIC—The Blue Moon—2nd week—107 to 105 times.
MADISON SQUARE GARDEN—Ringling Brothers Circus—4th week.
MAJESTIC—The Newfangleds and Their Rats—4th week—25 to 32 times.
MANHATTAN OPERA HOUSE—Closed.
MAXINE ELLIOTT'S—Charles Cherry in The Bachelor—5th week—35 to 41 times.
METROPOLITAN—Girls—343 times, plus 9 times.
METROPOLITAN—Colonial Belles Burlesques.
MINER'S BOWERY—Colonial Belles Burlesques.
MINER'S EIGHTH AVENUE—Burlesques.
MURRAY HILL—World's Best Burlesques.
NEW AMSTERDAM—Raymond Hitchcock in The New York—1st week—1 to 8 times.
NEW YORK—Anna Held in Miss Innocence—20th week—153 to 155 times.
OLYMPIC—Lafayette Burlesques.
SAVOY—Wilson Lachry in The Battle—17th week—151 to 155 times.
STUYVESANT—Frances Starr in The Eastest Way—15th week—94 to 103 times.
VICTORIA—Vaudeville.
WALLACK'S—Barrett's Orphan in Sham—3d week—15 to 25 times.
YORKVILLE—Forty-five Minutes from Broadway—150 times, plus 9 times.
WERNER'S—The Girl from Rector's—11th week—84 to 91 times; mads.—The Clinker—4 times.
WEST END—Blanche Bates in The Fighting Hope—253 times, plus 8 times.

1. Overture, Tannhauser.....	Miss Fox
2. Selection from Hamlet.....	Elizabeth Andrews
3. As You Like It; the Forest of Arden. Orlando.....	Miss Mai Lee Emilen
Rosalind.....	Miss Gaunt
4. Romeo and Juliet. Queen Mab.....	Mrs. W. H. Bartholomew
5. Piano Solo.....	Sydney Cowell
6. Richard III. The Wooing Scene. Duke of Gloucester.....	C. J. Pyffe
Lady Anne.....	Kata Littlell
7. Piano Selections.....	Miss Fox
8. Romeo and Juliet; Potion Scene.....	Mrs. John Jackson
9. Merchant of Venice. Lancelot Gobbo.....	Mrs. Barnes
10. Ballad.....	Miss Lewis
11. The Tempest. Prospero.....	Mrs. Ethel Greaves
12. Shakespeare.....	John Jackson

"Show people do not suit us," says the Florida Christian Advocate. "As we see the girls strolling around the streets with painted cheeks and loud dresses, hanging on the arm of the young men of their company or other class, we wonder how a self-respecting public can sit and be entertained for an hour or two by such people. No one can submit himself or herself to this sort of thing and keep a bright Christian experience."

The B. P. O. Elks Lodge No. 565, Mayfield Ky., gave a benefit performance of Married for Money at the Unique Theatre Thursday evening April 1. Every seat in the house was sold and hundreds of people came away, and in order to satisfy the demand for a second performance was given Saturday evening April 3. Six songs were interpolated by a chorus of twenty-five. The entire cast numbered thirty people. It was produced under the direction of James R. Cunningham, who has just returned from the Pacific Coast.

[illegible]

D'Annunzio's melodrama, *The Daughter of*
(Continued on page 4.)

THE ACTORS' SOCIETY.

ANNUAL BENEFIT AT HUDSON THEATRE.
FRIDAY AFTERNOON, MAY 7.

Performance Will Begin at 1 O'clock and an immense Programme is Assured—William Courtleigh Chairman of Committee in Charge—Rev. John Talbot Smith to Speak Before the Society Next Sunday Evening—The Death of Helms Modjeska, a Distinguished Member—News of Members in and Out of Town.

At the Hudson Theatre, Friday afternoon, May 7, the annual benefit of the Actors' Society of America will take place, that theatre and date having been definitely settled upon at a special meeting of the Board of Directors held at the society's rooms last Friday afternoon. The performance is to begin at one o'clock and no pains are to be spared to make the programme one of the most elaborate and interesting ever offered at such an event. William Courtleigh has been elected chairman of the committee in charge, and the society feels confident that no better choice could have been made. Mr. Courtleigh as president and as an active member of the Board of Directors has always been indefatigable in his efforts on behalf of the society. President Wise, too, has been busy during the past fortnight, and with such men hard at work this year's benefit gives promise of eclipsing all former ones.

Rev. John Talbot Smith is to address the society next Sunday evening, April 18, in the library of the society's building on Forty-fifth Street.

Members of the society received with sorrow last week the news of the death of their distinguished fellow-member, Madame Helena Modjeska, at her country home in California. The great Polish actress leaves here two great and wonderful memories—her Adrienne and her Mary Stuart, two unsurpassed performances.

Secretary George Seybold, F. F. Mackay, and Frank Lee Short were among the speakers before the members and guests of the Socialistic Dramatic Movement, April 4. The subject under discussion was "The Theatre, the Church and Social Justice."

Joseph Slaytor and William McVeigh have been engaged by Wagons and Kemper for their new play, *The Whirlpool*.

George Girard has rejoined Mrs. Carter, who resumes her tour in *Kean* this week.

Josephine Sherwood, now with Fuld in *Fall*, has been engaged by Harrison Gray Fiske to support Guy Bates Post in *The Bridge*.

Marie Cook, who recently ended a long and very successful season with the Bennett and Moulton players, after a fortnight's rest at her home in Boston, was immediately re-engaged for a Spring and Summer tour with that organization, opening April 18. Miss Cook has a long list of successes to her credit, including an interpretation of the role of the Countess Karolchek in *Darkest Russia*, that has won for her many flattering criticisms.

Alberta Gallatin has scored a substantial success in vaudeville with William Clifford's sketch, *Who's the Man?*

Florence Coventry left town last week to join the Keith Stock company at Portland, Me.

J. H. Greene, recently with *The Warrens of Virginia*, has been engaged by A. G. Delamater for Beverly of *Granville*, Robert M. Baker's dramatization of George Barr McCutcheon's novel.

Thomas F. Tracy is to play the burglar, Cyril Scott's "double," in *The Brass Bowl*, which opens in Springfield, Mass., this week.

Frederick Montague is on tour with *The Virginian*.

Thomas Reynolds and Emma Salvatore (Mrs. Reynolds) have been engaged for the Keith Stock company at Portland, Me.

Thomas McLarnie, Robert McWade, Jr., and Julia Blanc have been engaged for the stock company at the Shubert Theatre, Milwaukee. They are to open April 22.

Marcus Moriarty, having closed with Peggy Macree, has been engaged as stage director for Keith's Portland, Me., stock company.

Richard Sherman, recently with J. J. Burton's production of *The Devil*, has been engaged for juvenile and light comedy roles with the Cook Stock company at Hartford, Conn.

Mary Redmayne is nearing the close of her season with Joseph and William Jefferson. With the Jeffersons, in addition to playing *Lucy* in *The Rivals*, Miss Redmayne has been understudying the leading female roles.

Erudon Linton, who has been suffering from an affliction of the eyes which for a long time left him totally blind, has partially recovered his sight and is soon to undergo another operation which promises to restore it completely. This announcement is very welcome news to his many friends in the profession.

For his special matinee performance of *The Incubus* at the Hackett Theatre, Laurence Irving has engaged Thomas Williams, Thomas J. McMahon, and Marie Weston.

William G. Warren is in town, having been compelled by illness to cancel his engagement with the Woodward Stock company at Kansas City. Mr. Warren is rapidly recovering, however, and will soon be able to consider engagements.

Valerie Bergere, at the Orpheum Theatre, Brooklyn, last week, added another charming characterization to her vaudeville repertoire when she played *Salda* in Edward Weitzel's new one-act play, *The Lion Tamer*. Orpheum patrons received Miss Bergere enthusiastically.

Clara Rainford has been engaged by Augustus Pitou to support Chauncey Olcott, who resumes his tour this week.

Beatrice Ingram has engaged Louis Morrison for her support in her vaudeville tour.

Reuben Vidavere has been engaged to support Cyril Scott in *The Brass Bowl*. The new play has its premiere at Springfield, Mass., this week.

Ernest Allen has been engaged to play character roles with the Cook Stock company, Hartford, Conn.

Robert Conness joins Mary Manning's company this week for an important role in Miss Manning's new play.

At the meeting of April 6 the following new members were elected to the society: Louis J. Epstein, Josephine Florence Shepherd (a daughter of William J. Florence), F. J. Woods, Mary Cecil, Catherine Dupont, John Wilberforce Lee, Gertrude Augarde, George Holland, Nella Bergen, Ernest Allen, and J. K. O'Neill.

REVIEWS OF NEW PLAYS.

(Continued from page 2.)

Jorio, was given for the first time in New York at the Thalia Theatre on April 5, by Miss Aguilas and her Sicilian actors.

La Figlia di Jorio is a play of passion, murder and retribution, set in a primitive community. Aligi and his father, Sicilian peasants, are both in love with a witch girl, Milla di Codra. In the first act she seeks refuge from the peasants in Aligi's home, and is protected when the young man sees that she is guarded by an angel. The second act occurs in a mountain cave, where Aligi and Milla are living in idyllic peace. Aligi's father comes to claim the woman, and Aligi kills him with an axe. In the third act the younger man is brought to the village to be executed for parricide. Milla arrives at the last moment and declares herself the murderer. She is seized by the peasants and tied to a burning haystack.

The Sicilian players gave a performance so free from restraint as to be horrible. Madame Aguilas as Milla was particularly realistic, while Signor Le Turco was very good as Aligi. The scenes depicting the customs of the peasants were staged with much fidelity and were most interesting. The business done by the Sicilians on the Bow-

ery is much better than they experienced on Broadway.

West End—Hackett.

James H. Hackett in *The Prisoner of Zenda* opened last Monday night at the West End Theatre. Mr. Hackett played the part of Prince Rudolph with his usual individuality and strength and was warmly received by the audience whose approval was also markedly expressed for the work of Miss Dorothy Hackett as Amelia, John W. Dugan as Franz Tappich, Page Spencer as Lorenz Teppich and Merwyn Dallas as Lord Topham. Fred A. Sullivan, Nina Morris and Allison Skipworth all were unusually good. Tuesday night John Gladye's *Honour*; Wednesday matinee, *The Crisis*; and Thursday night, Don Cesar's *Return* were the varying bills in Mr. Hackett's repertoire presented to the Hacketts during the week. This week, *Blanche Bates in The Fighting Hope*.

At Other Playhouses.

Wanna's—Beginning yesterday *The Climax* will be presented here for matinee, while *The Girl from Rector's* will remain as the evening bill.

GARRICK—*The Happy Marriage*, with Edwin Arden and Doris Kenna, replaced *The Patriot* last night.

GAIETY—*The House Next Door* replaced *The Travelling Salesman* at this house last night.

BELASCO—*Blanche Bates* ended her run here Saturday night to make room for the new Paul Armstrong-Rex Beach farce, *Going Some*.

GRAND SUMMIT—The stock company at this house offered *The Cattle King* last week. This week, *The Great White Diamond*.

DALY'S—Mr. Sothern offered *Richelleu*, Lord Dunsire and *Hamlet* last week. This, the final

THE LONDON STAGE.

FAILURE AFTER FAILURE STILL RECORDED IN THE BRITISH METROPOLIS.

"Gawain" Thinks Play-Makers Have Fallen into a Fatalistic Habit That Repels, Yet He Admits That the Weather May Be to Blame for a Lack of Interest in the Drama.

(Special Correspondence of The Mirror.)

LONDON, April 3.—Those malicious monarchs, King Frost and King Fog, having ceased (pro tem) from making Old England one vast blizzard, gentle Spring, though still delivering in Winter's somewhat relaxing grip, is beginning to persuade the sun to emit a few sinistral per diem and to entice a few hitherto weatherbound playgoers and vaunderville patrons out of doors, with intent to pop in to witness this or that theatrical or variety performance. Up to the moment of malling this we have had a still further continuance of the miserable meteorological conditions which since Christmas have helped in a large measure to cause failure after failure in our London and provincial playhouses, and even in our variety (or vaunderville) houses, which are always the last to suffer. The illness all around, but particularly on the stage and newspaper world—the workers in which have to be out at all hours and in all weathers—has been wholesale and widespread, and, alas, deaths have been numerous. Even as I write there is now, after a few bits of sunshine per day for the past week, a bitter blast blowing, and your correspondent to command, after a very recent illness, is again

gloomy and problematical to guess the average theatregoer, according to my notion. Methinks that even the few weeks' sun is an evanescent will go to prove my contention that our London day playgoers are becoming far too fickle and choosy to playing Pops (see Dickens' "Great Expectations" please).

In the first place, there is the "patriotic" preaching of an Englishman's Home and the new drama of imitations in our theatres and music halls, causing a flood of battle-buffs and serving to help the war scare which is still being fomented by certain party politicians, and especially by certain big actors, who always profit by such outbreaks. Although (as I pointed out above) an Englishman's Home is a thoroughly well meant although not a thoroughly well made play, and although all Britons worthy of the name are true patriots to the backbone, many patriots of the best British breed are becoming nauseated with all this jingo jabber and are severely staying away from many theatres and halls wherein it is being promulgated, just as all decent minded and sane Britons are becoming disgusted at the railings of our Yellow Press in this mostly manufactured war scare connection.

Take again two of our newest plays, namely, the aforementioned drama, *The Head of the Firm* (cleverly adapted by Actor Leslie Faber from the Swedish), and *Strife*, a most powerful and naturally written, poignant drama by that splendid writer, John Galsworthy—both these plays, although possessing much interest for some of us who are inclined to give every possible chance to the "play of ideas," yet are too "tract"ful and too insistent upon the (alas!) ever strained relations between Capital and Labor—to appeal to the general playgoing public. These play patrons don't wish to be harrowed to the marrow when they playgo. Why should they? Haven't many, too many, of the playgoers enough to worry and harass them in their own daily round of work and anxiety? (Cries of "They have!")

Therefore I hold that one cannot marvel at such dramas, however strong, should fail to attract payable box office returns. Now *Strife* is one of the best written dramas of working class and capitalist character drawing within the memory of modern playgoing man, and if Misses readers do not get a chance of seeing it played in America (as I trust they will) I advise them to read it, for it has just been published in a volume with two other fine plays of Galsworthy's.

Charles Frohman presented this fine work to the public. He started by giving six special matinees thereof at the Duke of York's. Next he gave six evening performances at the Haymarket. To-night he finishes another six night shows at the Adelphi. But I regret to say, notwithstanding the powerful and pathetic writing in *Strife* and its grand cast, including Fisher White (as Chief Agitator), Norman McKinnel (as Chief Capitalist), C. M. Hallard as the capitalist's son; Lillah McCarthy, as an heiress; Mary Barton as the aforementioned principal striker's starved and dying wife—there seems no further outlook at present for this really memorable but not as yet money making play.

And take Seymour Obermeyer's comedy, *The House of Bondage*, imported from your side and tried by the Afternoon Theatre Society a little over a week ago. That play proved to be of preaching as to need for the reform of the English divorce laws—that is as regards the unjust pressure thereof upon decided wives. Goodness (or badness) knows that these laws of ours need reforming sorely enough, but still in a play the author holding such a brief must not keep on dropping into long discussion and argument on the subject to the detriment of the dramatic action. Yet this was what was done by the author of *The House of Bondage*. The result was that although Herbert Waring as the faithless husband, Beryl Faber as his guilty "comrade," Eva Moore as the long suffering wife, and C. Aubrey Smith as that wife's chivalrous, pampered and sorely tried lover-friend, Obermeyer's play had to be withdrawn even if very few booked tentative performances ran out, and the management had to announce that the play had failed to attract.

Another play which is likely to fail to attract, if it ever gets beyond the trial performance, which I saw a few days ago, is a historical specimen entitled *Fifth Queen Crowned*. It was adapted by Ford Maddox Hueffer and F. Norvays Connell from a novel of the same name written by the former collaborator. It proved a dull and dreary drama of most undramatic nature and containing nearly as many scenes as it had "gad-sockers," "gramercies" and "by my hallooings," with unnecessary and unwarrantable adjunctions to the Deity. Until the play is entirely recast there is no hope for it. My sympathy went out to the players, especially those clever performers, James Hearn (as Bluff King Hal), H. A. Saintsbury as a drunken lover, (forsooth!), Gilly Mayon as Princess Mary (afterward our sanguinary Queen Mary), and Ada Potter (giver of this morbid malice)—and impersonator of the Fifth Queen Crowned, meaning the aforesaid King Harry the Eighth's Catherine Howard, whose head he had taken off because he felt upset with her!

Another play which savored strongly of irrelevance to many would-be kind friends in front was *Sister Beatrice*, an adaptation from Maeterlinck privately presented at the Court Theatre last Sunday evening. This play was chiefly remarkable for its audacious use of the Virgin Mary on the stage, if you please!

Still another play, the real cleverness and brightness of the dialogue of which was disguised by gross errors of taste, was *The Fountain*, written by George Calderon and presented by the Stage Society a few days ago. In this the name of Jesus Christ was bandied about in somewhat jocular vein, and a High Church parson—one of the principal characters—actually cracked a wheeze about "Eternal Life being worth more than eightpence!" Nice, isn't it?

Now that your Gawain is (as our playbills would say) "recovering from his late indisposition," he hopes to be able anon to tell you of sundry new plays around, including W. S. Maugham's adaptation, *A Noble Spaniard* (with Charles Hawtrey), at the Royalty, and *Berlin*, by Hubert Henry Davies, at the Haymarket; also of Beerbaum Tree's forthcoming all-star revival of *The School for Scandal*, at His Majesty's, and so on and so forth. So long!

GAWAIN.

A LONG LIEBLER TOUR.

Next week at the West End Theatre Liebler and Company's Mrs. Wiggs of the Cabbage Patch company will end one of the longest theatrical tours on record. The company presented the comedy with much success for six months in the principal Australian cities, and then began a tour of some 15,000 miles in which they played Honolulu, San Francisco and various other cities in their transcontinental trip to New York. Blanche Chapman is now playing Mrs. Wiggs, replacing Ada Dwyer when the latter came East to appear with Miss Hobson in *The Dawn of a Tomorrow*. Helen Lowell is still the inimitable spinster, Mrs. Hazy.

DISCHARGES IN BANKRUPTCY.

Judge Holt, in the United States District Court, last week granted a discharge from bankruptcy to Arnold Daly. Mr. Daly filed a petition in bankruptcy on June 17 last, with liabilities of \$34,648 and nominal assets of \$1,200. Another petition, filed by him on Oct. 17, 1934, was closed without a discharge. Judge Holt also granted a discharge to Paul McAllister, whose liabilities were \$3,800.

TO REVIVE THE SCHOOL FOR SCANDAL.

William A. Brady is planning a revival of *The School for Scandal*, before the end of the present season. Grace George will play Lady Teazle. Robert Mantell will play Sir Peter, and Cyril Scott will have an important role. The play will undergo some revision.

BEN TEAL BANKRUPT.

Ben Teal has filed a petition in bankruptcy, with liabilities at \$12,000 and no assets. Part of the liabilities are for lawyers' fees.



Photo Otto Surany Co., N. Y.

DOROTHY DAFFRON KEILEY

Dorothy Daffron Keiley, daughter-in-law of the late A. M. Kelly, judge of the International Court at Alexandria, Egypt, has decided to make her home in New York City. Mrs. Keiley also intends returning to the stage next season. She is noted for her literary work in the South, many prominent papers throughout that section of the country having published contributions from her pen.

week of his engagement here, if I Were King will be the bill every night except Friday and Saturday, when Lord Dunsire and Richelleu will be given.

GARDEN—*The Conflict* was given up Saturday night and the house is dark this week.

GRAND OPERA HOUSE—Paid in Full attracted good attendance here last week and will continue as the bill this week.

YORKVILLE—McFadden's Flats proved as popular as ever at this house last week. This week, *Forty-five Minutes from Broadway*.

ACADEMY OF MUSIC—Brewster's Millions ended a successful run here Saturday, and last night Robert Mantell began a supplementary engagement, opening with *Julius Caesar*.

NEW AMSTERDAM—Mr. Mantell's successful season at this house ended Saturday night. This week, Raymond Hitchcock in *The Mascot*.

METROPOLIS—*The Wolf*, the first of the Shubert productions to appear in the Bronx, was last week's attraction here. This week, *Gilda*.

CUES.

A new national theatre is to be built in the City of Mexico, to cost \$3,000,000, which sum has been appropriated by the Government.

Frederick Warde ended his lecture tour at Hutchinson, Kan., last week, and returned to New York, where he will remain until May 1.

A new song, "I Want to Elope on an Aeroplane," has been introduced into Miss Innocence. It is sung by Anna Held and John Reinhardt.

The guests of the Actors' Fund Home attended the Wednesday matinee of *The Man from Home* last week, and after the performance they were entertained at dinner by William T. Hodge.

Her adaptability and cleverness in Southern dialect is remarkable and has been evidenced in many instances during her theatrical career. The portrait of her above is a recent one, showing her in one of her Paris gowns. A marked characteristic of her taste is the fact that she has always been a great reader of the classics and possesses the faculty of retaining much of what she reads.

Of course, with regard to the many failures indicated above, Nature's inflexible law again loomed ominously, in that in drama-kind, as in human-kind, the weakest went to the wall. The disastrous failure of Marie Dressler's production, *Philadelpia* was speedily followed by other more or less sudden play withdrawals. Among the dramas I may mention Robert S. Richens' new drama for Actress-Manageress Evelyn Millard, *A Real Woman*, to wit: *She Stoops to Conquer*, which only achieved three weeks' run at the Haymarket in spite of a splendid cast headed by Ethel Irving; Henry Arthur Jones' powerful drama, *The Dancing Girl*, which Beerbaum Tree had to withdraw from His Majesty's after a very short revival spell; *The Belle of Brittany*, a delightful and picturesque musical play which has been withdrawn from the Queen's after a most undeserved comparatively short run; *The Head of the Firm*, which although meeting a far better financial fate, has just finished a fitful few weeks at the Vaudeville; and *The House of Bondage*, which play from your nation proved too feeble as to its dramatic fiber to live for more than three days of the Afternoon Theatre performances, given from time to time at His Majesty's. This group of non-successes is surely sad and sorrowful enough, but I regret to say that there are others of more or less importance. Now, however, all concerned (as our rehearsal "calls" say) are hoping that better and brighter business times will set in with the fast approaching Easter tide.

Certain of the new plays which we have had to sit out of late have on the whole been too

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The date for the election at the Waldorf-Astoria for the National Council, previously given as April 15, will be Wednesday, April 21, at 2 p.m. Members of all chapters can obtain tickets at headquarters.

All chapters of the Alliance are urged to send delegates to the coming National Convention and to notify the secretary of the National Council immediately thereafter. The National Convention will be held at the Waldorf-Astoria on April 27. All members of the Alliance will kindly remember that the payment of their chapter dues to May 1, 1909, is essential for those who expect to be voters at the annual meeting, candidates for office, or delegates to the annual convention.

Chapters and Alliance friends having information about the organization and work accomplished by dramatic societies in the parishes of any of the denominations are requested to forward a statement of the facts to the chairman of the special committee on parish dramatics not later than May 5 at the headquarters.

Charles T. Catlin, of the National Council, will give a reading of Bulwer's play, *Richelieu*, in aid of the New York Chapter to help the per capita fund and other important chapter obligations. This entertainment, which will have the added attraction, after each act, of instrumental and vocal music, under direction of Mrs. May Kilder-Peters, will be given early in May. Time and place will be announced hereafter. Orders for tickets, 50 cents each, will now be received at headquarters.

The date of the annual convention is May 27, at St. Chrysostom's Hall. The annual meeting of the New York Chapter will be at 7.30 p.m. at the same hall on Thursday, May 6.

The coming religious service of the New York Chapter next in order will be on Sunday evening, April 18, at Ascension Memorial P. E. Church, 245 West Forty-third Street.

THE CLARA MORRIS TESTIMONIAL.

For the Clara Morris testimonial, at the New York Theatre, on Friday, April 16, at 1 p.m., the Twelfth Night Club has arranged a splendid program. Among the principal features are the famous second act of *Lady Windermere's Fan*, to be enacted by Virginia Harned, Frances Starr, Julia Dean, Nellie Thomas, Selma, Peter, Dorothy Bennett, Ida Waterman, R. M. Holland, Edwin Aronson, William Lawrence, and D'O'neal, Robert Warwick, Edgar Norton, Christie Miller and others, and staged by David Belasco; another play, a drama in one act, entitled *His Own*, with Edmund Broome, Ina Hammer, Sheldon Lewis, Edna Mable, and a special dramatic sketch in one act, entitled *Employers' Bureau*, will be performed by members of the Twelfth Night Club, consisting of Louise Galloway, Sally Williams, Leslie Ringham, Ida Hammer, Carolyn Kroyer, aided by Alfred Hickman and Charles Laft. Grace George, assisted by Frank Worthington and others, will play the chief scene from *Divorcees*. Among the other artists to appear are David Blapham, Wilton Lackaye, Chumley Olcott, Mabel Barrison, Amelia Summerville, and Ada Wynna. Several prominent stars are still to be added. In addition to this list Clara Morris will herself appear in the sleep-walking scene from *Macbeth*, thus making this testimonial her farewell appearance. Daniel Frohman, at the Lyceum Theatre, is the treasurer of the Clara Morris testimonial.

THE FUNERAL OF NODJESKA.

The body of Madame Helena Nodjeska was brought from her country home last Friday to Los Angeles, Cal., where it lay in state at the Knights of Columbus Home, viewed by hundreds of the friends and admirers of the great tragedienne, until the funeral service, Sunday morning, at Saint Vibiana's Cathedral. Flowers were received from all parts of the country. Interment will be in the town in which the actress was born, Cracow, Poland.

The estate left by Madame Nodjeska is valued at \$120,000. Her husband, Count Rosetta, and her son, Ralph Nodjeska, of Chicago, are her heirs. Madame Nodjeska earned not less than \$800,000 on her tours through America, but her generosity accounted for the disposal of the larger part of it. She was the founder of the Industrial School for Girls in Cracow, to which she gave \$100,000. On a trip to Poland she disbursed thousands of dollars in charitable causes in a few months. She earned, too, as royalties from her biography, recently published, about \$7,000.

BILL FOR OPEN THEATRES.

The so-called Theatre Trust bill in the Missouri State Legislature, which forces all playhouses in that State to open doors to any standard reputable production, and which provides severe penalties, including forfeiture of license, was sent to engrossment in the House on April 10.

Violations of the provisions of the act are punishable by a fine of \$100 to \$500, one-half of which goes to the complainant and the other half to the school fund. In addition to the fine and forfeiture of license a jail sentence of not more than ten days also is prescribed for those convicted.

The forfeiture clause provides that the guilty owner, lessee, or manager shall not be allowed to conduct a theatrical business in the State for ten years.

The bill further stipulates that the failure of any one conducting a theatre who refuses or neglects to keep a list of bookings to be shown upon request shall be guilty of a misdemeanor and punished accordingly.

SALMAGUNDI CLUB'S ATTRACTIVE EXHIBITION.

The Salmagundi Club closed Saturday a most interesting and attractive exhibition at its East Twelfth Street clubhouse of canvases in black and white. There were ninety-two canvases, including several by Charles Warren Eaton, Lucius Walcott Hitchcock, F. J. Waugh, Will J. Quinn, James P. Haney, Arthur E. Blackmore, Charles F. Keller, Arthur Schneider, Leigh Hunt, Everett P. Warner and many others. Much favorable comment was awarded David J. Gue's "Who's Afraid?" a little girl with frock rolled up, standing knee-deep in the surf and gazing seaward; James Francis Brown's "October Moon," a nude figure beside a stream, vaguely and fancifully lighted in yellow and white by a harvest moon; and a quaint winter scene, a village street deep in snow, with curious houses covered and an old-fashioned sleigh clambering through the drifts, by F. W. Hutchinson, and called "Beyond Quebec."

TWO NEW BOSTON THEATRES.

A report from Boston states that negotiations have been completed for the sale by the Charles H. Bond estate of the unfinished Lyric Theatre on Tremont Street, to the Shuberts. They will complete the theatre, for which plans were laid by Mr. Bond, and so have two houses in Boston in which their attractions will appear, the Majestic and the new Lyric. William Morris has announced that he has obtained an option on a desirable site in the center of the city and that plans for a theatre seating 2,500 are being drawn.

THE CENTURY CLUB MEETING.

At the Hotel Astor last Friday afternoon the Century Theatre Club met and after a business meeting fell to discussing current plays. The *Conflict*, an Englishman's Home, *The Dawn of a To-morrow*, and *The Eastward Way* all had a share in the argument. Mrs. Beatrice Hart was nominated for president for the ensuing year.

WINNIPEG THEATRES UNITE.

Articles were signed in Winnipeg on March 17 between Drew and Campbell, of Cleveland, O., who are prominent in the Western Burlesque wheel, and G. A. and C. F. Hobold, owners of the Dominion, and Alship and Company, Charles Gate and Sons and Melvin Brothers, owners of the Grand Opera House, by which Drew and Campbell, who are also owners of the Winnipeg Theatre, take ten year leases on the Grand and Dominion and merge the management of all in the person of W. R. Lawrence, who has managed the Winnipeg for the past three years. There will be no change in the present policy of the Winnipeg; it will continue with the present stock company, led by Maude Fealy. The Grand will be devoted to melodramas. The Dominion has been affiliated with the Orpheum Circuit and will probably so continue. Maude, Hobold have always given high class vaudeville in this house, and the new management will maintain the high standard set by them.

OPINION IN CIRCLE THEATRE CASE.

Judge Martin, in the United States Circuit Court, handed down an opinion on April 8, sustaining the defendant's demurrer in the suit in equity brought by the Empire Circuit Company against Timothy Sullivan and George J. Kraus, of the firm of Sullivan and Kraus. The complaint to which the demurrer was entered charged violation of a contract relating to the management of the Circle Theatre.

It was alleged that Sullivan and Kraus agreed to produce plays in the theatre and pay five per cent. of the gross receipts to the Empire Circuit Company, with whom they had made a contract. The plaintiffs estimate that there is upward of \$7,000 due them which has not been paid.

The demurrer was made on the ground that the plaintiffs have a plain and adequate remedy at law, and that the bill did not contain a matter of equity.

Judge Martin gave the complainant thirty days to amend the complaint.

THE LAMBS' SPRING GAMBOL.

As director of the Lambs' Spring tour, Augustus Thomas has selected the end men for the minstrel portion of the bill. They are William Collier, Nat Goodwin, Eddie Foy, Macklyn Arbuckle, Henry Dixey, Ignacio Martinetti, Andrew Mack, Nat Willis, Charles Hopper, Lew Fields, Joseph Weber, and Charles Evans. A double quartette has been made up of De Wolf Hopper, Digby Bell, Walter Lawrence, Donald Brian, Andrew Mack, Eugene Cowles, Joseph Miron, Neal McCay, John McCloskey, Frank Belcher, Charles Hopper, George Hamilton, and George Leon Moore. Weber and Fields are to contribute their pool table sketch. Victor Herbert's orchestra will furnish the music and William Muldoon, of White Plains, as "official trainer," will contribute a wrestling exhibition. The tour opens at the Metropolitan Opera House, May 24.

CHICAGO LAMBS ORGANIZE.

Chicago members of the Lambs Club of New York held a meeting there on April 9 and organized by electing George E. McCutcheon, chairman, W. S. McCrea vice-chairman, and John G. Jenks secretary. The meeting was called by Augustus Thomas, shepherd of the Lambs, and was presided over by Herbert L. Jones, a New York Lamb. The Chicago members arranged to constitute themselves a local committee to take charge of the arrangements for the all-star gambol, which will be given at a Chicago theatre on May 29. The proceeds of the performance will be applied to the building of a new clubhouse for the Lambs.

THE ACTORS' FUND BUREAU.

The Actors' Fund Registration Bureau for the first week in April shows a decided increase over the same period in March, and from the present outlook Thomas McGrath, who has charge of the Bureau, feels confident that his prediction as to the large number of registrations expected before May 1 will not only be fulfilled but the grand total will exceed by several hundred the figures previously mentioned. Since April 1 five life members have been added to the list. The full list of 302 life members is now ready for publication and will be sent to the dramatic papers early next week.

F. MARION CRAWFORD DEAD.

F. Marion Crawford, the novelist, died at his home in Sorrento, Italy, on April 9. He had been ill for some time with fever, complicated by serious bronchial and pleuritic affections. Mr. Crawford was born at the Baths of Lucca, in Italy, on Aug. 2, 1854. A greater part of his life was spent in that country. His first novel, "Mr. Isaacs," was published in 1882. His latest finished work, the drama *The White Sister*, is being played by Viola Allen this season.

ACTOR A CHURCH BENEFACTOR.

William T. Hodge has sent \$1,000 to the Metropolitan Temple, Fourteenth Street and Seventh Avenue, toward a fund being raised to clear the church of debt. Mr. Hodge occupied the pulpit there a few weeks ago and gave a short address on the subject of the theatre.

GOSSIP OF THE TOWN.

Arthur C. Alston returned to town after a successful Western trip in the interest of his play property. He is busy making arrangements for the opening of his new office, in the Long Acre Building, New York.

Forrest Seabury is in town for a few days, having signed as comedian for the Poli Stock at Scranton, Pa., and opening May 10.

Douglas Jeffreys Wood has been engaged to play Prince Danton, the leading role in Beverly of Granstaff, shortly to be produced with Miss Jessie Busley as the star.

Marie Cook, who has scored several successes the past season with the Bennett-Moulton players, notably as the Countess Karlschiff in *Darkest Russia*, is resting at her home in Boston, preparatory to a Summer season.

Ellen Voeckey Seifert has again taken up her work as a dramatic reader, and made her reappearance on the platform at Washington recently.

Bertha Wilby has returned to New York after closing her season in *The Great Divide*, and is considering an offer to take charge of a school of elocution and dramatic expression and also to reorganize the As You Like It Club for the advanced study of Shakespeare.

Norman Hackett in *Clametes* played in the Greek Theatre, Berkeley, Cal., April 11, to an audience of 6,000. This is the first modern play to be given in the open air theatre without scenery.

After leaving the Savoy Theatre on April 24, *The Battle* will go to some other Broadway theatre to finish the season.

Mildred Holland was one of the chief guests at a reception given by Edmund Russell Sunday night, appearing as Catherine of Russia.

A performance of *Ephigene and Tauris* will be given at the Waldorf-Astoria on April 19 for the benefit of the members of the recently disorganized stock company at the New German Theatre.

At the close of Saturday night's performance of *The Traveling Salesman*, a banquet was held on the stage of the Gaiety Theatre for the company and friends, with James Forbes as the principal guest.

An Englishman's Home will close at the Criterion Theatre on April 24 and start on a tour of Canada. A German version of the play was hissed off the stage in Berlin Sunday night.

The Priests will have Percy G. Williams as guest of honor at a banquet at Hotel Astor on April 25.

Adelaide Nowak, who has been out of the cast of *The Writing on the Wall* for several weeks,

on account of illness, will rejoin the company at the Savoy Theatre on April 24.

A. L. Bringer returned to New York last Friday, after a month spent in Europe.

Grace George has received an invitation from Frank Curson to play *A Woman's Way* and *Divorcees* in London in June.

George C. Boniface, Jr., who has been at Mt. Clemens, Mich., taking the cure for muscular rheumatism, has returned to New York somewhat improved.

John Tien, for twenty-five years superintendent of the Lambs Club, has resigned and will soon go to Europe for a long visit. He is said to have saved considerable money during his long period with the club.

Harry C. Browne has returned to New York after completing a season as leading man with the Woodward Stock company of Kansas City. Mr. Browne is accompanied by Mrs. Browne, and after a few days in town they will go to their country place in Quaker Hill, Conn.

About 400 Californians attended the performance of *The Conflict* at the Garden Theatre Tuesday night. The play has been revised since its opening and is now presented in three instead of four acts.

Harry Shannon's *The Banker's Child* will close on April 15 at Madison, Wis. Mr. Shannon and his family will spend the Summer at their home in Ludington, Mich.

Laurence Irving has received authorization from Eugene Brieux to produce his play, *Les Innocents*, in New York. Mr. Irving's translation of the play, under the title of *The Innocents*, will be given at the Hackett Theatre on the afternoon of April 27.

James Blakeley and eight other members of The Girls of Gottenburg company called for London on the *Majestic* last Wednesday.

Henry B. Harris has bought the producing rights to *The Ghost Breaker*, a new play by Paul Dickey and Charles W. Stoddard.

The "Hello People" sign on the walls of the Casino Theatre caught fire Thursday night and afforded an extra pyrotechnic display to Broadway until extinguished by hand grenades.

Isabel Leonia Pencock, a member of the chorus of Havana, will be married to-day to Francis H. A. Williamson, an Englishman, who followed Miss Pencock to America.

Rev. Dr. Alexander Irvine, of the Church of the Ascension, Fifth Avenue and Tenth Street, Sunday evening, April 25, is to deliver a sermon on the *Dawn of a To-morrow*, his subject doubtless being taken from the theme of Mrs. Burnett's play at the Lyceum, the power of faith and prayer.

Next Sunday evening at Codington's restaurant on Sixth Avenue the members of the Pioneer's Scientific Dramatic Movement are to discuss *The Dawn of a To-morrow*. Dr. Thomas C. Hall, of the Union Theological Seminary, and Sol Fieldman are to be the principal speakers, and members of Miss Robson's company will be among the guests.

Willis P. Sweetnam has returned from a two months' visit to Elizabeth City, N. C., and will remain in New York for a short while before going to Lodge Bohemia, Pike County, Pa., for the Spring.

The Irving Dramatic Society of the East Side House Settlement will give a performance of *Pygmalion* and *Galatea* at the Carnegie Lyceum on April 17 for the benefit of the House. The play *Pygmalion* is a comedy in three acts, by George Bernard Shaw, and it was the general request of many who tried to obtain seats for that production to have the play repeated. John Barry, who has coached and directed the play, is interested in the work of the club members and co-operates with them in all their undertakings. Mr. Barry has given a number of very interesting and instructive talks on Shakespeare before the society.

The Joseph Seiman Stock company will close a successful engagement at the Savoy Theatre, Hamilton, Ont., on April 17, with *The Prisoner of Zenda*. The following Monday the company will begin a Spring season at Ottawa.

The Aborn Grand Opera company organized for a Spring season at the Newark Theatre will reverse the usual order of things with their first offering, *Carmen*, by "trying it on the dog" in New York city for one performance before opening their season in Newark. It will occupy the stage of the Broadway Theatre for one performance, Saturday night, April 24, as a testimonial benefit for the employees of that theatre. This will be the last performance given at the Broadway Theatre under the Litt and Dingwall management. The company will open its season at the Newark Theatre the following Monday, April 26, for a five weeks' series of grand operas at popular prices.

Harry Corson Clarke, playing the principal comedy role of Phineas Q. Condon, in *The Dollar Princess*, in England, has received excellent notices wherever he has appeared.

Ned Norworth, starring in vaudeville in Ned Norworth's College Chorus, was married yesterday afternoon to his leading woman, Helen Lane, at Hoboken, N. J., in the offices of Justice of the Peace Seymour.

At the concert of the Oberlin College Glee Club, given at the Waldorf-Astoria, New York city, Monday evening, April 7, Edward Pictou's "Drinking Song" was one of the prominent numbers of an interesting programme. The musical setting for the song was the work of Carl Muller.

COMPANIES CLOSING.

W. S. Harkins, at Georgetown, British Guiana, on March 10.

Shadowed by Three, at Grand Rapids, Mich., on March 14.

The Mummy and the Humming Bird, at White River Junction, Vt., on March 13.

Mildred and Roclere, on March 20.

The American Idea, at Utica, N. Y., on March 27.

Earl Burgess Stock company, at San Antonio, Tex., on March 27.

Big Jim, at Lyons, Neb., on April 3.

The Great Divide, at Manchester, N. H., on April 3.

Bertha Kalich, at Toronto, Ont., on April 3.

Ada Lewis, at Chicago, Ill., on April 3.

Sutton Stock company, at Butte, Mont., on April 4.

Murray and Mack, at Dayton, O., on April 10.

Richard and Pringle's Minstrels, at Joliet, Ill., on April 11.

George Artiss, at Philadelphia, Pa., on April 17.

A Farmer's Daughter, at Streator, Ill., on April 24.

Pluffy Ruffles, at Brooklyn, N. Y., on April 17.

The Girls of Gottenburg, at Boston, Mass., on April 3.

NOTES OF VARIOUS ACTIVITIES.

The American Seating Company, with offices and branches in all the principal cities, are prepared to supply amusement parks at short notice with scenic work, and are especially adaptable for such places. They were the outfitters for "White City," Chicago, and many of the larger Summer amusement resorts.

The best of street and stage towns are offered at bargain prices by Jacob A. Andrews, 30 North Clark Street, Chicago, Ill.

A number of Charles Frohman's recent Broadway productions can be secured for road production for next season. Sanger and Jordan, with offices in the Empire Theatre Building, are Mr. Frohman's agents.

Henry Duggan has been playing McDonald in one of the Shubert productions of *The Wolf* and has secured a hit, as attested by the excellent press comment his work has received. He is open to offers for Summer stock and for next season.

Clothes, The Genius, and Agnes have been released for stock presentation and can be secured through Mrs. H. C. De Mille, Astor Theatre Building.

Fred G. Wonder, who is conducting the Chicago Costume House, at 222 Madison Street, Fordham Ore., engaged in the manufacture of costumes, papier mache heads and masks, etc., offers his business for sale, owing to ill health in his family and a desire to retire.

An opportunity is offered a clever young leading lady to invest in a good stock proposition by "Summer Stock," care this office.

THE RECORD OF DEATHS.

William Emmette Coleman.

William Emmette Coleman died in Alameda, Cal., on April 6, 1909, at the age of sixty-six. Mr. Coleman was a native of the Richmond Theatre, Richmond, Va., in 1842-43. In 1869 he became an actor and at once adopted the role of old men, and also acted as prompter. From 1870 to 1874 he was one of the assistants of the Richmond Theatre, and he was also assistant manager of the Richmond Theatre, Va., in 1875. He played in the Richmond, Va., Theatre, and at the Opera House, Norfolk, Va. In 1876 he was at the Newark, N. J., Opera House, under management of D. W. and Emma Walker. After being clerk at the military headquarters in Richmond, Va., from 1887 to 1870, he returned to the stage in 1870 and remained connected therewith until 1874, accepting engagements as "old man" and manager in Troy, Rochester, and Albany, N. Y. Theatre. His last engagement was as stage manager in Albany, N. Y. In 1874 he accepted a position in the Quartermaster's Department, United States Army, in which he continued until his death. The foregoing concise record of Mr. Coleman's career was furnished to The Mirror by Frank S. Bellina, attorney, of San Francisco, with this note: "Mr. Coleman directed his energies to communicating this to The Mirror in an envelope addressed by himself."

None.

Merian Bruce, formerly prominent in Boston and New York theatrical circles, died in Boston on Feb. 24. He was about forty years old. Mr. Bruce was born in Boston in 1868. He was graduated from the English High School with honors. Soon afterward he became prominent in the Criterion Club, a theatrical organization, and was engaged by Daniel Frohman in parts in *East and West* and *The Charity Bells*. He developed an unusual tenor voice which caused him to change his profession and for several years afterward he sang at the Madison Avenue Presbyterian Church in New York. He was especially noted by Henry Miller to sing "Sally in Our Alley" in his production of *D'Arcy of the Guards*. After leaving Mr. Bruce sang Julia Marlowe engaged him to sing in several of her productions. About five years ago Mr. Bruce's health failed, and he retired from theatrical life and returned to Boston. He is survived by a widow. He was a member of the Lambs' and Playgoers' clubs of New York, the Longwood Cricket and Tennis clubs and the R. A. A. He took part in many tennis tournaments at Bar Harbor and Newport.

Philip Rising, father of Will S. Rising, died last week at Lancaster, O. Mr. Rising was a veteran of the Mexican War and one of the most prominent citizens of Lancaster. His children and grandchildren with the theatrical profession are Will S. Rising, Paul Rising, Jr., Will S. Rising, Jr., Mrs. R. F. Outenault, and Ned McNeil.

Otto Herbert Dilley, musical director and composer of popular songs, died of consumption at his home in Bensenville, Ohio, on April 1. He was thirty-five years old. Dilley created a sensation in 1897, when he was the largest theatre of the country, and was in charge of the Iroquois Theatre orchestra, Chicago, the afternoon of the fire in that playhouse five years ago. When he learned that the theatre was burning he bravely left at his post and had the orchestra play a lively air in the hope of avoiding a panic.

William L. Russell, at one time manager of the Star Theatre, Brooklyn, and for several years associated with the firm of Hyde and Behman, died in Sullivan County, N. Y., on March 31. Besides his employment in Brooklyn he was known as a road manager.

John Millington Synge, the Irish dramatist, died in Dublin on April 1, after a long illness. His publications include *The Riders to the Sea*, *In the Shadow of the Glen*, *The Playboy of the Western World*, *The Aran Islands*, and *The Tinker's Wedding*.

George M. Colby, a retired teacher of music, who was manager of Field's Orchestra some years ago, died on March 31 of apoplexy at his home in New York city. He was seventy-one years of age, and was born in Montgomery, Mass. He is survived by his wife and daughter Lantia.

Avon Saxon, a well-known opera singer, died at Halifax, N. S., on March 24, after a long illness. He was fifty-two years old. For years he was a member of the famous Carl Rosa Opera company, and also sang in the leading opera houses in Europe and America.

Edward W. Mackney, an old-time English comedian, died at his home in Enfield, London, March 26. He retired from the stage about twenty years ago, after having achieved fame as master of stage musical entertainment. He was 65 years of age.

Chas. the Spanish comedian, died at Madrid on March 26, at the age of fifty-eight years. All the Madrid theatres were closed on the day of his funeral.

John B. Chisholm, who was stage carpenter at Ford's Theatre, Washington, when Abraham Lincoln was shot, died at La Salle, Ill., on March 24, aged seventy-four years.

Patrick O'Connor, father of P. J. O'Connor, Mission correspondent in Buffalo, N. Y., died at that city on March 7.

Innes Henderson, once publisher of the New York "Evening Post," died in Rome, Italy, March 24. Besides several novels he was the author of two plays, *Antonia*, known here as *The Silent Battle*, and *The Mummy and the Humming Bird*. He was fifty-nine years old.

Daniel Golden, a brother of Richard Golden, died at his home in Bismarck, Minn., March 24, of pneumonia. He had been connected with steamship service all his life, up to his retirement twelve years ago.

Harry P. Britheller, manager of *The Lion and the Unicorn*, died in St. Joseph, Mo., March 24, of pneumonia, on April 5. He was a cousin of William Harris and a cousin of Henry S. Harris.

Harry Otis Welner, manager of the Lyric Theatre, Johnstown, Pa., died at his home in that city on March 27. He was nineteen years old.

VAUDEVILLE JOTTINGS.

John G. Hall, stage manager of the Orpheum, Brooklyn, has organized a company under the title of Hall, Mack and company, to produce vaudeville acts. He will have under his management a number of Minnie, a big burly act and sometimes called away from the usual girl acts. Each boy is a separate soloist and will impersonate well-known vaudeville characters, opening with a first part, a number in one and finishing with full stage scenes and other acts.

Gordon and Solomon have bought out the firm of Lewis and Polack and will conduct the booking office at the Gaiety Theatre Building along the same lines as the original firm. Mr. Polack will look his management circuit in conjunction with Gordon and Solomon.

Ready and Golden, in the Gaiety Theatre Building, are making a specialty of writing sketches for vaudeville, and they also stage manage them, arranging for rehearsals before the managers and also book acts and comedians. Mr. Golden was a member of a number of vaudeville companies, and is the writing partner of Will M. O'neal. He has recently written and staged sketches for the Orpheum Circuit Producing Department. The firm also secures engagements for singers, comedians, and vaudeville performers of every kind.

Blanche Ring was the headliner last week at Young's Pier Theatre, Atlantic City. It was the first time she has played that Winter resort, except in musical comedies, and the business was so enormous that Manager Ben Harris on the management of her was forced to mention her engagement to two weeks. Miss Ring's "Tip-I-Adoo" is being played and sung in all the restaurants and cafes along the Boardwalk.

Cameron Clemens has recovered from his recent indisposition sufficiently to resume his work as leading man with Violet Black in the sketch, *In the Subway*.

Julia Morton and Robert Siddall were married in this city on April 6, 1909.

Felix Harvey and Helen Sykes opened at Lynn, Mass., on April 12 (yesterday) in a new sketch by Jack Burroughs entitled *The Boston Tannery*. It is reported to have made a big hit.

DIED.

NORWORTH-LANE—Ned Norworth and Helen Lane, at Hoboken, N. J., on April 19, 20 of pneumonia.

PHINNEY—on FILIPPE—Arthur S. Phinney and Dora Auspitz de Filippa, at New York city on April 7.

BISSELL—William L. Bissell, in Sullivan County, N. Y., on March 31.

DILLEY—Otto Herbert Dilley, at Bensenville, Ohio, on April 1.

ERTHEILER—Harry P. Ertheiler, at Minneapolis, on April 5.

MACKNEY—Edward W. Mackney, at Enfield, London, Eng., aged 55 years.

MINNEAPOLIS.[illegible][illegible]

The three of them, with the exception of the one who was killed, were taken to the hospital. The three of them, with the exception of the one who was killed, were taken to the hospital. The three of them, with the exception of the one who was killed, were taken to the hospital.

[illegible]**OMAHA.**

cial feature. **CARLTON W. MILES.**
CHANA

Violin Allen's New Play—The Burwood's Quick Change—Vanderbilt.

tr. Characterization, of course, did wonderful work in the character part, and special praise is due Charles Stevenson as Montague Saracenus. The entire scene is rather disappointing, especially to those who happened to sit at either side of the theatre. The traitor is too casual to rather a light house and does not meet with a very strong conviction. The Classics 15-17. With a very strong conviction. The Classics 15-17.

At the Opera the offerings for week of 4 were Mr. and Mrs. Franklin Colby, Louise Schmidt Operatic Trin, Border and Backey, Dick Collins and Op

Lily Lane, the Chadwick Trio, Jewell's Hanklin business is good. For week of 11: James Thorpe, Elizabeth M. Murray, Julie King, Leonard and Anderson, the Sisters Gersh, the Vinettes, "Mark and "Marcia."

At the Burwood the stock co. which was to have presented The Sign of the Cross week of 4 was forced to substitute at the last minute The Fortunate Hunter, by reason of the non-arrival of the main

script of the former play. Under the circumstances the co gave a very smooth presentation of The Fortune Hunter and Mr. Gray, Mr. May and Mr. Tugwell and Miss Lane all did individual bits. The first act of 11 Minnahan, with Thaddeus Gray in the leading part. Mr. Gray comes from the Grand Opera House, Brooklyn. Other new members are Hugh Gibson as Jack Hammer.

At the Kane Study Room was presented 1-3 good business. The Comedy Kid opened a half week engagement 4, to fair sized house. It is a melodrama calculated to suit a part of the gathering only, and the comedy is not so good as the Kane and J. J. Kane's last. Moving picture house 11-12-13-14.

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NEWARK.

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It is reported that two new theatres are to be built in Brooklyn. One is said to be planned on the Bay Ridge district, with Harry Fields as sponsor. The other house is said to be under planned direction of the Amphitheatre Company and it will be devoted to vaudeville. Its location will be on Sixtieth street and Third avenue.

VAUDEVILLE

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Julian Eltinge is a rest to his work as the late Richard Mansfield was to his.

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Direction E. S. KELLER



Joe Myra
Buster
Louise
Jingles

KEATON

"Don't weaken, pard, the country's new;
It'll come your way some day,
And the knight of the saddle tightened his cinch
Then mounted and rode away."
(Continued by Walt Terry)
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W. L. PASSPART HERE.

Martin Beck's European representative, W. L. Passpart, who keeps a watchful eye upon foreign talent and continental affairs for the Orpheum Circuit, arrived in America last week to confer with his chief, Mr. Passpart was welcomed at the North German Lloyd wharf by Mr. Beck and Mack A. Leachman, and went at once with the former to San Francisco to witness the inaugural of the New Orpheum Theatre in the Pacific metropolis April 19. Mr. Passpart came here to consult with Mr. Beck, who had been approached by the same ball manager in Berlin, Hamburg and Vienna to act as their adviser in American concerning acts from here who seek time on the Continent. Shortly after his arrival Mr. Beck announced the engagement of the following acts for the Orpheum Circuit, from a list of collections recently made by Mr. Passpart: Three Kilo Sisters, European acrobats; "La Titmouse," the singer on horseback; Lando and Tilly, equilibrist; Athalia Quartette, Captain Grade, Pullman Dags, Katie Lotoff, Morley's Dogs, Fernandus Brothers, Fritz's Circus, Golden's "Venus," Ricardo Guerrero, and Ethel Levy.

MORRIS SIGNS EDDIE FOY.

Eddie Foy has been engaged by William Morris, Inc., and will open at the Lincoln Square Theatre on May 3, presenting Hamlet by Freight, a new comedy act with special scenic settings and a number of mechanical effects. The Hamlet travesty is but an incidental to some capital Foy scenery, which will enlist the services of a score of players. Following his engagement at the Lincoln Square Theatre of William Morris, Inc., before his summer vacation, which is to be followed by a resumption of his starring tour. Another acquisition of the Morris offices is Victor Moore, now with Cohan and Harris' Talk of New York, who will, on May 8, begin a brief vaudeville season at the American Music Hall, Chicago, following this with appearances at the other Morris houses. Mr. Moore will appear in a new version of Change Your Act.

JOHN MCCARRON LEAVES KEENEY.

John McCarron, who for years was connected with the Keith forces, both in fact and in front of the curtain line, and who recently took over the local management of Keene's Third Avenue Theatre in this city, as well as the general management of Keene's Circuit, left that business last week and will hereafter devote to business for himself. When seen by a business representative last Saturday, Mr. McCarron said: "My plans are not as yet formulated, but the proposition I had been connected with recently did not seem to promise anything for me in the near future, and I considered it best for all parties concerned to sever our relations without delay."

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San Francisco, July 13, 1904. Orpheum Circuit.

open in San Francisco on April 25 for an indefinite run at the American Theatre. Among the players and comedians who will join the company are said to be Carroll Johnson, John King, Eddie Subers, Matt Kilo, Willie Orlend, "Heavy Ray" Brown, and Lew Sully. The latter two will, it is said, join after the opening. The performance will be divided into a musical part, followed by one of the famous Weber-Feldt burlesques.

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Imperial Musical Trio-Maj. Dallas, Tex.
Innes and Ryan-Carl's, Burlington, Ill.
Irving, Laurence, and Mabel Hickney-Lincoln, So. N. Y. C.
Irwin, May-Maj. Chen.
Italian Trio-Mary Anderson, Louisville, Ky.
Jasany, Eddie-Thomala, Detroit, Mich.
Jack, Tom, Trio-Colonial, N. Y. C., Chase's, Washington, 19-24.
Jarvin and Martyn-American, Ohio.
Jewell's, Muskingum-Orph., American City, Mo.
Johnson, Great-Carl's, Orlando, Fla.
Joffrey, James J.-American, N. Y. C.
Jennings and Beatrice-Poll's, Springfield, Mass.
Johnson, Carroll-Shubert, Utica, N. Y., Proctor's, Albany, 19-24.
Johnd-Poll's, Scranton, Pa., Poll's, Bridgeport, Conn., 19-24.
Jordan, Jacqueline-Orph., N.Y.
Jordan, Samuel, and Cassius-Trent, Trenton, N. J.
Jovilla, The-Poll's, Wash., D. C.
Julian and Dym-Bing, Bay City, Mich.
Julius-American, N. Y. C.
Kaufman Bros.-Keith's, Cleveland, O.
Kaufman, Minnie-Orph., Portland, Ore.
Kearney, George, and Bill-Berkeley, Conn., Hathaway's, New Bedford, Mass., 19-24.
Kenney Bros.-Nixon, Saginaw, Mich.
Kellam, Lee J.-Yale, Kansas City, Family, Joplin, Mo., 19-24.
Kelly, Walter C.-Poll's, New Haven, Conn.
Kennard Bros.-Poll's, Scranton, Pa.
Kennedy and Ramsey-Maryland, Balto.
Kenney, McComb and Platt-Albhamer, N. Y. C.
Kenton, Dorothy-Wintergarten, Berlin, 1-30.
Kessner and Kessner, Philadelphia, Pa., and D.
Kettler, Joseph-Barmarket, Ohio.
King, Marie-Olympic, Ohio.
Kishwaukee Theatre-Maryland, Balto.
Klight Bros., and Kewell-Orph., Portland, Ore., 19-24.
Klight, Herman-K. and P. 125th St., N. Y. C.
Kline, Buffalo, N. Y., 19-24.
Kramer, Bruno, Trio-Pantano's, Seattle, Wash.
Kremer, George, and F. B. Brussels, Belgium, 5-22.
Hackney, London, 25-May 1.
Kurtis, Bums-Maj., Dallas, Tex., Maj., Houston, 19-24.
La Blane, Bert-Shen's, Buffalo, N. Y.
La Cruz, Paul-Carl's, N.Y.
La Felle Trio-Powers, Hibbling, Minn.
La Petite Revue-Cook's, Rochester, N. Y., Grand, Syracuse, 19-24.
La Titmouse-Orph., N.Y.
Lanning, Arthur-Kearney's, N. Y. C.
Laney and Raymond-Star, Norfolk, Va.
LASKY'S FLYING HORDES (JESSE L.)-Greensport, N.Y., Colonial, N. Y. C., 19-24.
Lasky's At the Country Club, 19-24.
Lasky's At the Waldorf-125th St., N. Y. C., Keith's, Prov., 19-24.
Lasky's Midland-Shen's, Buffalo, N. Y., Cook's, Rochester, 19-24.
Lauds-Grand, Syracuse, N. Y., Shubert, Utica, 19-24.
Lasky's London Johnnies-Poll's, Wilkes-Barre, Pa., Poll's, Scranton, 19-24.
Lasky's Love Waltz-Keith's, Columbus, O., Temple, Detroit, Mich., 19-24.
Lasky's Military Octette-Albhamer, N. Y. C.
Lasky's Night on a House Boat-Keith's, Phila., K. and P. 5th Ave., N. Y. C., 19-24.
Latta, Mlle.-Barmarket, N.Y.
Lattin, Mlle.-Barmarket, Ohio.
Lavin, Clarence, Trio-Greensport, N.Y.
Lavin, Geo. Ed.-Mary Anderson, Louisville, Ky.
Lawlor, Charles R.-Keith's, Prov.
Lawrence, A. Star, Seattle, Wash., N. J.
Le Clair, Harry-Star, Seattle, Wash.
Le Clair, John-Los Angeles, Los Angeles, Cal.
Queen's, San Diego, 19-24.
Le Ray and Clayton-Fallon, Balto.
Leach and Holbrook-Orph., N.Y.
Leach, Al-Greensport, N.Y.
Leisenring's, Three-Orph., Zanesville, O., Orph., Canton, 19-24.
Leary, T. J.-Maj., Galveston, Tex.
Leonard, Eddie-Colonial, N. Y. C.
Leonard, James and Radio-Orph., Omaha, Neb.
Leone and Dale-Maj., Little Rock, Ark.
Leile and Baker-Howard, Boston.
Lery, Bert-Star, N.Y.
Levers and Mitchell-Colonial, Richmond, Va.
Lewis and Harr-Maj., Houston, Tex.
Linn and Pratt-K. and P. 5th Ave., N. Y. C.
Linton, David-Wilton, Benton Harbor, Mich.
Little Alice-Keith's, Providence, R. I.
Lloyd, Hugh-Cook's, Rochester, N. Y.
Lockwood and Bryson-Maj., Cedar Rapids, Ia.
Long Ace Quartette-Poll's, Worcester, Mass.
Lorraine, Oscar-Empire, London, Eng., April 19-24.
Lorimer, Jack-Lyric, Newark, N. J.
Loral, Alf-Fulton, N.Y.
Loren, Four-Colonial, N. Y. C.
Luch, Andrew K. and E. 5th Ave., N. Y. C.
Mack and Marcus-Orph., Omaha, Neb.
Mack, Wilbur-Keith's, Phila., Chase's, Washington, 19-24.
Magnaud, Four-American, N. Y. C.
Majors, Fred-Four-Keith's, Prov., Trent, Trenton, N. J., 19-24.
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VAUDEVILLE JOTTINGS.

Lillian Hixson has appeared at the Wintergarden, Berlin, the hit which has been made by the other large cities of the Continent and London. She will sail for a short stay in America on the Guand S. S. Monmouth, leaving England on April 24.

C. Frederick Clark has been engaged as musical director of the Orpheum Circuit on the tour for the Orpheum Circuit in The Palace. Mr. Clark is a native of Boston and for the past two seasons has been at Keith's Boston Theatre.

Percy Plunkett and his supporting on, are scoring a big hit in the Chair. At Keith's, Providence, R. I., recently they were especially well spoken of by the press, Edna Fleming's suggestion calling for high comment.

Margaret Pitt is appearing in vanderella in a sketch written by herself on tour through the Western circuits.

Al. G. Field has written the Ladies' Aid Society in charge of the Frank Air Fund for the poor children of Chicago, and has been successful in raising money for forty per cent. of the little ones during the months of July and August. The neighbors of Mr. Field have expressed their willingness to take their assigned quota of children.

The engagement of Stuart, "the male Patti," at the Apollo Theatre, New York, has been extended until April 16, making six weeks in all. He has been successful, too, for December, 1910, and January, 1911. New photographs of the singer prove him to be as ardent and buoyantly "ladylike" as of yore.

Gus Edwards will shortly assume in new and more numerous quarters in the Astor Theatre Building. He will inaugurate at the most elegant reception rooms ever used by a music publishing firm, and everything will be as up-to-date as possible.

John D'O'Ormond and Arlene Fuller are now in vanderella, playing the Sullivan-Cassidine line. Mr. D'O'Ormond's latest act is a Cheerful Liar, a twenty-minute comedy act.

Manager Frances Bernstein, of New York, expects to open the Park Theatre, Bayonne, N. J. on May 1. Several important changes in the theatre are being made. He will book all his attractions through William Marcia, The Bijou Theatre, Bayonne, N. J., who will be engaged throughout the entire summer.

The Melville Park this season will be known as the Bayonne Park and will be under entire new management. William H. O'Neill, of Boston, will direct its management. The opening will take place early in May. Changes will be made in the theatre and park. The outdoor attractions will be of the same while in the theatre high class vanderella will be given.

The Leo circuit, managed by Joseph J. Leo, is rapidly growing in size and importance. In addition to the Leo circuit, the Goddard, and the other New York theatres included in the Leo circuit are the House at Springfield, Mass., and the Park at Ashbur Park, N. J., have been taken in, with more theatres to follow.

The Boothback Quartette are singing Leo Edwards' "This Rose Brings My Heart to You," which is well known and makes a big hit. They are booked up for two seasons.

Hubert and Anderson have requested to the engineering department of the McClellan tunnel the advisability of establishing a station under the Hippodrome when the proposed Sixth Avenue, northward, extension is carried out. The big playground with its spacious lawns and underground passages, would offer the first every opportunity for a station, similar to that of the Interborough at Times Square.

The Ave Comedy Pair, it is announced, will open on April 23 at Liverpool, Eng., in an engagement of eleven weeks on the Grand Old Tour.

Miss R. T. Barry, who formerly did a great business out of the Benjamin and Parker Circus, is now in England.

Harold Lindsay, formerly with the Apollo Circus in vanderella, has joined the West Coast Circus.

(For other Jettison, see pages 8 and 17.)

of patronage.

At Waterville, N. Y., the Antiques against the Stillman-Kennedy, Leo Vostell, Alex. Thomas, Robert Sharkey, and reels of pictures to late business 5-10. The Bijou (John Lindlow, mgr.), had the Lewis Sisters, songs and three reels of pictures to good business 5-10. The Jewel (J. H. Grammer, mgr.) had the Musical Stewart, the Les Valadons (Hitt), Du Angel, songs, three reels of pictures, to excellent business 5-10. Star (Frank L. Simpson, mgr.): songs by Mabel Gates and four reels of pictures to good business 5-10. The Grand Opera (F. Ottum, mgr.): Sullivan and Slack, three reels of pictures, to good crowds 5-10. Items: A door creak of a ladder & C. Locky neither leader nor picture, drawing well to good business 5-10. At Elton 18, between Charlie Kaiser, Rochester, and Eddie Ray, Buffalo, the \$100.

—Frank Le Post, singer at Star, was married 5 and left for Rochester, where he will sing in Westwood.

Mabel Gates, of this city, reached New York.

The Grand Opera (F. Ottum, mgr.), at Overbrook, Ky., continue to draw capacity houses. This house will run all summer, with vaudeville and moving pictures. Last week, the Famous Players

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 scenes 4: crowded house. Natallie's Band
 Marie Ross, soprano, and Joseph Linton, piano
 enjoyed by a small audience. Francis Walton in
 Knights Were Bold 18.—**FAMILY** (Edward

mgr.): The Italian Grand Opera co. played a record engagement March 20-3, giving eight performances to large and delighted audiences. The Hustler 12-14.

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